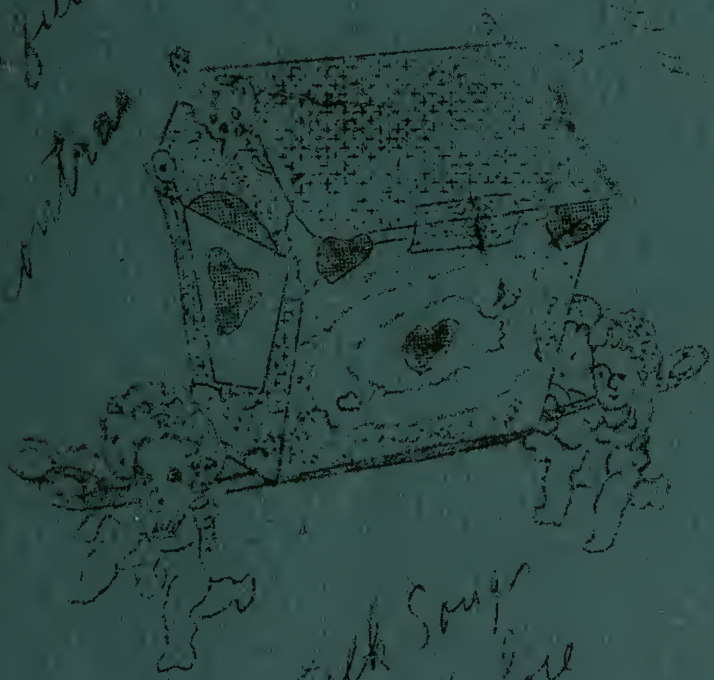
NORTHERN JUNKET



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NO 9

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TAKE IT OR LEAVE IT!

Have been using all of my spare time (what's that?) since the first of the year in making typewritten transcripts of microfilms of old dance manuscripts and books. Have not had time to study the dances too much, being conderned first with getting them into readable conditions, but three things have been most noticeable. 1, Dating from 1783 to 1820, the dances have been 95% contras and 5% cotillions; 2, The many figures danced then that are no obsolete in our present day survivals - lead out sides, brize, hey, oleisance etc - 3, The intriguing names given to the dances.

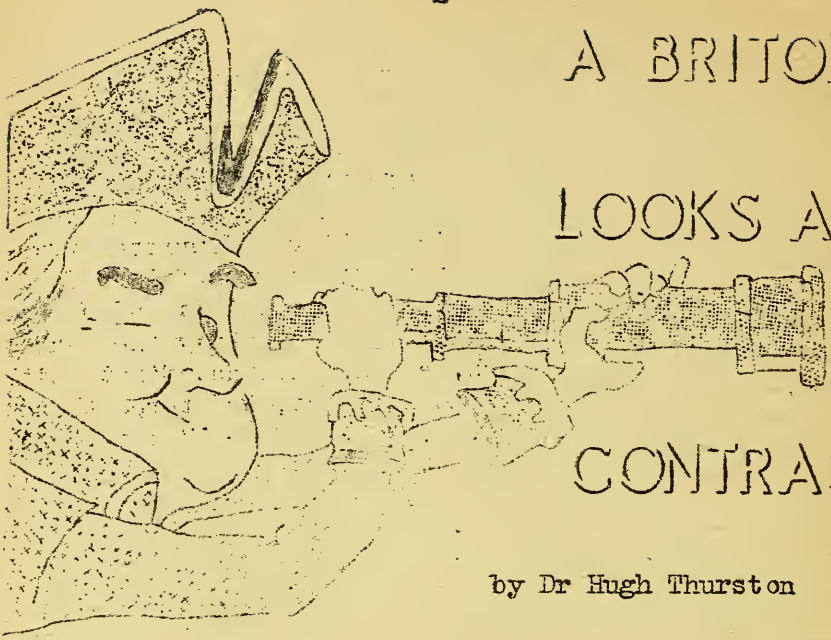
Practically all of the early dances were named after tunes that were popular at the time, and this is a plea for researchers to spend a little time delving into that angle of the game. The music is somewhere, but where?

Meanwhile we can only wonder what they sounded like. Among the dances with interesting names are: Tartan Plaid, What A Beau Your Granny Was, Widow Dixon, Tipling John, The Arcadian Nuptials, Turkish Ambassadors Whim, Tristram Shandy, The Honest Thieves, Savoyard's Frolic, Spanking Jack, Orange Tree, The Market Lass, No Luck About the House, Merry Wives of Windsor, Midnight Wanderer, The Road to Ruin, Love in a Village, I Never Will be Married, Hollow Drum, High Life Below Stairs, Good Morrow To Your Nightcap, Goosy John, Dan's Ghost, Bung Your Eye, Careless Sally, British Sorrow, The Haunted Village and many times more but you get the idea I'm sure.

It's crowding Festival time. Be seeing you at some of them I hope.

Sincerely

Ralph



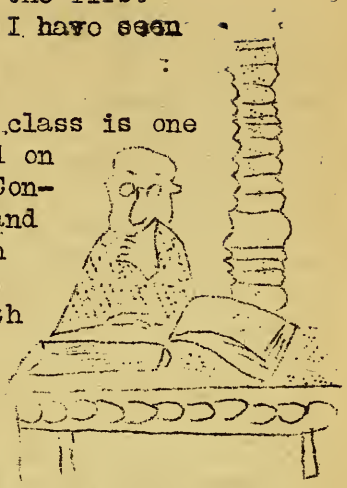
A BRITON LOOKS AT CONTRAS

by Dr Hugh Thurston

Since I've returned across the Atlantic I haven't been able to spend so much time dancing squares and contras, so I've had all the more time to think about them and read about them, in books which kind friends have lent me, and copies of other books and manuscrips I made when I had the chance.

I started off in the obvious way - gathered together all the material I had, put it in chronological order (making a guess at the date for undated MSS) and made a list of dances, showing where each occurred. I soon discovered something I hadn't known before and, I believe, other people hadn't known either. At any rate none of them mentioned it to me - and I talked quite a lot about contras from time to time. All the books and MSS I looked at were nineteenth-century (or very late eighteenth-century ones); and the discovery I made is this: quite a sharp change came over published American dances in the middle of the period. You can divide the books into two classes (I'll describe how in a minute). All those in the first class are earlier than any of those in the second. The latest date on any of

those I've seen which I'd put in the first class is 1810. The earliest date I have seen in the second class is 1866.



A typical book in the first class is one called 'A Treatise on Dancing and on Various Other Matters Which are Connected with that Accomplishment and which are Requisite to Make Youth Well Received and Regulate their Behavior in Company. Together with Lessons, the Figures of Country Dances and Cotillions'. I found acopy in Harvard College Library dated 1807; and another, with a different preface but containing the same dances, at Yale. I like to think of a keen Boston dancer of those days - for it is a Boston book - going into a shop and saying "I'd like a copy of, er'A Treatise on Dancing and on Various Other Matters..... and which ... Together with ... and Cotillions'". It's author signs himself 'Saltator'. It contains 187 dances; 160 of these do not occur in any other of the books and MSS I have investigated. Of course I have not seen all that exist, and maybe some of the 160 do occur in others which I have not seen; but it does indicate that at any rate most of the dances in the collection were not in common circulation.

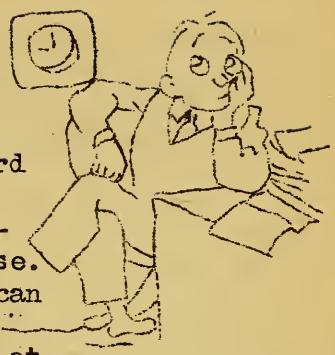
A typical book of the second class is one called 'The Ballroom Manual of Contra Dances and Social Cotillions, with Remarks on the Quadrilles and Spanish Dance. Vest pocket edition, Belfast, Maine, 1866'. It contains 56 dances, most of which, in fact all but 12 can be found elsewhere. (Again, some even of these 12 may occur in books I do not happen to have seen). A bigger and later book, John M. Schell's 'Prompting: How To Do It', published in 1890, contains 131 dances of which all but 23 I have found also in other books. Figures for a dozen other books would be similar. And in fact, the number of dances peculiar to any one book is lower even than these figures suggest, for a lot of the 'lonely' dances are in fact well-known figures un-

der a different name. e.g. one of the Belfast book's 'lonely' dances is 'Sackett's Harbour', and one of Schell's 'lonely' ones is 'Speed the Cable'; the figures are exactly the same. Thus it looks as though at this time there was a general repertoire of contras, from which writers of books could make a selection. So much so, that sometimes a writer selects the same dance twice under different names. A good example is given by 'Life Let Us Cherish' and 'Old Countryman's Reel' in Schell's book, which have exactly the same figures.

Let us have a look at the sort of books in which these dances appear. The first one I mentioned - from Maine - is a tiny little paper-covered, 32 page affair measuring only three inches by one-and-a-half. The copy I saw was carefully kept in a folder in the rare book room in Harvard Library. However, the book has been reprinted under the title 'A Collection Of Ye Old Fashioned Dances, Cotillions and Quadrilles As They Were Danced in 1850', by F.E. Garville, of Lewiston, Maine, 1926. At first sight this looks rather phoney: no one would have used the word 'Ye' in 1850. And to reprint someone else's book without any trace of the original title-page or any mention that it is, in fact a reprint, is not quite cricket. However, the copy seems quite accurate, and so the book is at least useful.

About the most important publisher of dances was a Bostonian - Elias Howe. He published quite a number of books, each with 100 or so contras in it. I have come across:-

Complete Ball-room Hand-book	1858
Drawing-room Dances	1859
American Dancing-master	1862
New American Dancing-master	1882
Musician's Omnibus	no date



Oddly enough, it does not seem possible to get hold of any of these books in Boston - Boston Public Library seems to have lost the copy it had of one, and Harvard Library does not have them. New York Public Library and the Library of Congress have some, of course. The 'New American Dancing-master can be found in Brown University, and is the one I have had a good look at. It seems to be about the most comprehensive. The 'Musician's Omnibus' can be found in London.

Let us see how Schell compares with Howe. Lots of dances occur in both. Usually, of course, they are the same, though the description may vary slightly. For instance, Schell gives the number of measures each figure takes, whereas Howe does not; on the other hand, Howe tells you whether to come the 'same' way or the 'other' way back after going down the centre, whereas Schell simply says 'down the center and back' in both cases.

Schell seems very fond of the figure 'half-promenade and half-right-and-left'. In 'Chase the Lady', 'Figure Eight', 'Miss McLeod's Reel', and 'Whipple's Hornpipe' he has this figure where Howe has 'promenade' or 'right-and-left'. Some dances can be done either with or without the active couples crossing over before starting, and in half-a-dozen such dances one book has plumped for one alternative and one for the other. Sometimes a dance has an extra turn or balance or some such small difference. Just four dances are really different in the two books: 'Beaux of Oak Hill' 'Light Dragoon', 'Opera Reel', and 'Speed the Plough'.

'Speed the Plough', incidently, seems to have been a very popular tune, and has been used for rather a large number of dances. Besides the two just mentioned, there is another in the Maine book; and a fourth, different again, is traditional in Vermont - you will find a description in an earlier 'Junket'. The third

dance is known in England and was known in Scotland, though it is no longer danced there. A fifth dance to this tune, also known as 'Inverness Country Dance', is in the present-day Scottish repertoire.

There are some half-a-dozen books similar to those I have described, and a few collections of tunes which print directions for the dances under the music. The best known of these is M.M. Cole's '1000 Fiddle Tunes'. It was published in Chicago in 1940 - an unexpected time and place for such a book. I imagine Cole took the dances from an earlier and more easterly book but I do not know for sure.

Reading old books is not the only way - and not the best way - of finding old dances. Another way, and one which seems to me on the whole to bring to light better dances, is to go out amongst the dancers and find out what they do, by watching them carefully or dancing with them. But when a collector has done this, the only way to share these dances with a wide public is to publish them - so we are back to books again, or perhaps magazines. The first of the collectors' books was Elizabeth Burchenal's 'American Country Dances', and a fine piece of work it clearly is. It's date is 1918.

Another - which I found a delight to read - is Ralph Page and Beth Tolman's 'Country Dance Book'. this is a much later book - 1937. And of about the same date is E.H.Linscott's 'Folksongs of Old New England', which has a chapter on country dances. Some of these seem a little unusual: she has a version of 'Hay makers Jig' in which the 'down the centre and up' figure is done in three different ways in turn; and a 'French Four' which is like everyone else's 'Cheat the

Lady'. All of which goes to show that her dances were not just copied out of someone else's book. And there are other dances which have not found their way even into these books. I recently heard from Ralph of a Vermont dance called 'The Jealous Husband' - a variant of 'Lady's Triumph' - which has so far escaped publication

Since this article seems to have drifted into a review of literature, I must mention Rickey Holden's contra-dance book. Rickey has taken a good number of books of the second class, and later books and magazines, gathered together those dances that are similar to each other under one title, and arranged the result in alphabetical order. The result is that here is a very convenient place for looking up dances in the repertoire we have been talking about. There are also a good number of modern dances, and one or two dances from books and MSS of the first class - those that happen to have been reconstructed by somebody and published in one or other of the magazines in Rickey's bibliography. One warning: though Rickey has listed some of the variations in the dances, he has by no means included all (mainly, he tells me, for lack of space). So do not think that lack of variations in the book means for sure that all sources which give the dance give it in exactly the same form.

Except for the brand-new contras like 'Newlywed's Reel', 'Fairfield Fancy', etc. pretty well all the contras popular today come from this late-nineteenth-century repertoire. However, there does seem to have been a change in the proportion of various types. Quite a small minority were of the active-couple-cross-over type; and the 1-4-7 etc. active type, although in a minority, was by no means a rarity. Today some people seem to think it quite an event to dance one of them. There is no point in going further into detail - a

browse through Rickey's book will give you a good idea of the dances.

As for the first class of book; well, 'Doubtful Shepherd'; 'Merry Wakefield'; 'Banks of the Dee'; 'Bonnie Lass of Aberdeen'; 'British Grenadier'; 'Jennie Nettle' and 'Bold Highlander' are all from books, or MSS of this class.

The American tendency for dances to end in right-and-left was already in full swing (in Saltator's book 145 dances so end), and in fact, quite a lot end in 'down the centre and up and cast off and right and left', - more than one dance in three, in fact. This is the most striking way in which American dances differ from contemporary English ones, for at that date the favourite English ending was 'down the centre and up and pousette' and the favourite Scottish one 'set to and turn corners and reels of three at the sides'. But somewhat earlier, English dances had tended to end in 'down the centre and up and right and left', though not to such a great extent as the American ones. In a book I have recently been looking at (Rutherford's 'Complete Collection of 200 Of the Most Celebrated Country Dances'), just under one quarter of the dances ended in this way.

Of course, the American dances of this period contained a few early figures like hey, pousette, allemande, and lead outsides, which died out later, and did not contain ladies chain or balance-in-line, which are really quadrille figures, and were not taken over by country dances until quadrilles came in fashion -

Right and left at top.

All the others are of the usual length, i.e. four figures. A version in Merrill MS simply adds 'six hands half round and back' on the end. The well-known version, which first appeared in Saltator's book, and appeared in 9 other later ones in my list, is like the Merrill version except that the circle comes third and the right-and-left last. Saltator has the dance twice: his other version has a circle for four instead of six. Finally, there is a somewhat earlier version (in fact the middle one of the five, chronologically) which has hands-across instead of a circle. It appears in a couple of John Griffith's books.

'Fly' is very like it; the difference being that in 'Fly', while the first couple go down the outside and back, the third couple go up the centre and back. With this difference, a version of 'Fly' in the Mussey call book is like Griffith's 'Fisher's Hornpipe'; and the common 'Fly' 'which is in five of the books) is like the common 'Fisher's'. One book (the Maine one) mentions that 'Fly' is done to the tune 'Fishers Hornpipe' so all in all the two dances are pretty close companions.

Here is Saltator's version of 'Humours of the Priest-House': First couple cross over, down the outside below; the third couple, up in the middle, cross round the second couple, promenade opposite corners, Dance address, change sides.
'Dance address' is described in the introduction as 'to perform a set step'. 'Opposite corners' are the

The documents I have seen give three versions of 'Chorus Jig'. The earliest is in the Mussey call-book (which, like many of the documents, Ralph kindly lent me). It goes:-

Shusha outside rigadoon
Shusha down the middle up again
Cast off one couple
Turn contra corners
Change sides with your partners and
Right and left

'Shusha' presumably means 'Chasse' (or should I say sashay?), rigadoon is a step used at that time; the rest of the dance is straightforward.

The second version, which differs in steps (the shusha and rigadoon have gone) and in the last figure, which has become 'balance and turn your partner to place' is the familiar one. It occurs in 10 of the documents. The third is a traditional New Hampshire version, which Ralph told me he used to do, and which was described by Ed Larkin in some instructions he prepared for the Vermont Historical Society. (Incidently, he uses the word 'chassa' in the second figure). The main difference is in the 'contra corners' figure: the active couple do not turn each other, but pass each other to get to the first corner, whom they turn with right hands, and then pass each other again to get to the second corner, whom they again turn with right hands. This version of the figure seems to be peculiar to America, and indeed peculiar to this one dance; though there was about 1810-1820 a standard English figure called 'turn corners' which was the same except that the turns were two-handed; and about 50 years earlier in a Scottish manuscript (the Castle Menzies MS) there was a dance with a similar figure except that the second turn was <u>left</u>-handed.

'Fisher's Hornpipe' has five versions. The first in Asa Wilcox's book of figures, goes:-

Cast down 2nd couple up again
Lead down 2 back again cast down 1

which was 1818 in England, and I suppose about the same date in America - . Seeing how common 'ladies chain' is in later American dances, I suppose it's com olete absence in the earlier ones would be very striking to the practical dancer who tried out the historical dances.

There seem to be just over 100 different dances in books of the second period; and, in books I have seen, about 400 in the first period, though no doubt this second figure would be much greater if I had seen more books. In view of these large figures, there are remarkably few first-period dances which survive into the second. Or, to put it another way, remarkably few of the second-period dances are old ones. There are, in fact, precisely seven, namely:

Chorus Jig
Fisher's Hornpipe
Fly
Humors of the Priest House
Maid in the Pump Room
Money Musk
Thursday Night

Six of the seven are of the 1-4-7-etc. active type.

When a dance has had a long life like these it is often interesting to follow it through and see how it has changed, if at all. One might expect to find some sort of gradual evolution, but in fact this is rather rare, and quite often the earliest version is more like the latest than the intermediate ones.

same as the familiar 'contra corners'. Just what 'prom enade' means here is not made clear.

A second version is in the Maine booklet:-

First couple cross over, go down the outside below two.
Up the centre, cross to place, and cast off
Join right hands, balance and step two steps to the right by each other
Join left hands and balance again
Turn contra corners
Balance to partners and turn to place.

The third and last version, Howe's, is the same except that it starts 'cross over, go down outside below one ....' This sequence of figures incidently, is better known as 'Rory O'More' though none of the old books seem to have it under this name - the earliest I have seen is a book called 'Old Familiar Dances with Figures', dated 1918.

'Maid In the Pump-room' occurs first in the Mussey call-book:-

The 1st lady down the middle back
The 1st gentleman down outside back
Down in the middle back cast off one couple
Right and left at top.

The next version is the commonest one. It comes in Sal-

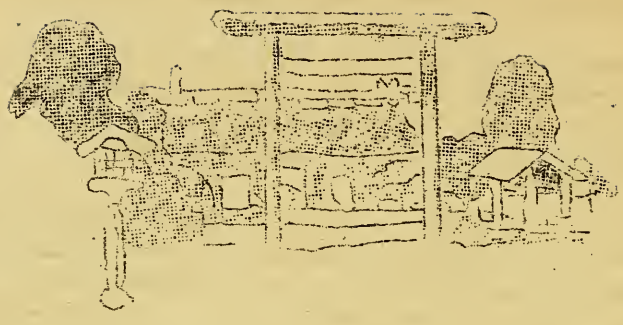
tator's book and three later ones. It starts;-

First couple the lady down the middle
The gentleman down the outside, back
The gentleman down the middle
And the lady down the outside, back

the rest is the same. J.A.French, in 'The Prompter's Handbook' has a ladies' chain for the third figure. This must be an innovation, or perhaps even a mistake. Finally, there is a version in Miss Burchenal's book, which starts off like the usual one, has a four-measure right and left next, and then an eight measure ladies chain.

'Thursday Night' is unusual. It is not a common dance, like the others, but appears in only two of the books: Saltator's (which is nearly the last of the first period) and the Maine book (which is nearly the first of the second). However, the two books are about 50 years apart in date, so the dance seems to have survived for quite a while. It starts with six hands round and back; then down the centre and up and cast off one; next Saltator has - turn with right and left hands, while the other has right and left hand star, and it ends with a right-and-left.

And that leaves only our old friend 'Money Musk'; a fascinating dance. It can be traced right back to the old country. The dance first appeared in a book published in England by Werner's, a well-known firm of music and dance publishers in 1785. And the tune was composed by Daniel Dow (a Scot) and published in a collection of 37 of his tunes in 1775. But 'Money Musk' really deserves an article to itself. Perhaps one day it will get one.



CONTRAS AND KIMONOS

by Ralph Page

- continued from last issue -

Thanks to a six months advertising campaign by the Asahi Press so many people had signed up for the classes in Tokyo that the Central Committee divided them into three groups, each in a separate building. Accordingly we divided into three teams of instructors: Michael and Nelda; Mary Ann and Earle; and Jane and I. So it was that on a cold, rainy Sunday, Jane and I found ourselves booked into a huge gymnasium entirely lacking in central heating - it was so cold you could see your breath! - and a class numbering over five hundred, about equally divided as to sexes.

Arriving at the place fifteen minutes early we were shown to a small side room where we were introduced to several officials and leaders, and with them sat down for a cup of tea. The only heat in the room was a charcoal fire in a big earthern jar, called I be lieve a 'habachi'. It seemed best to begin with Play Party games, so Jane had the first hour and believe me I was happy to assist, for in that way I managed to warm up a bit. Her interpreter was a young lady - Kiki Yoshizawa - who had previously attended one of the Maine Folk Dance Camps at Kezar Lake, so we felt con-

siderably more at home than we might have felt otherwise.

My interpreter was a handsome young man named Yamada, who had been with us most of the three previous days while we were undergoing the orientation program of introductory dinners, dancing for newsreels, and an official party at the hotel at which we met and danced with Prince and Princess Makasa.

How do you teach five hundred people when none of them know your language and you know even less of theirs? Well, this is the system we hit upon through trial and error and it worked like a charm, in Japan. We asked for eight volunteer couples to join us in the middle of the floor. The rest of the group sat in several circles around us and were as still as church mice throughout. Then we walked the demonstration set through the first figure of the contra while the interpreter translated what we had said into Japanses; then the next figure and so on, until the dance was completed; then we walked the set through the dance a second time just a little bit faster then before, and smoothed out a few rough spots that gave trouble; and still a third time, and now we walked them through it about up to proper tempo. We then asked them to return to their original places, signaled the man running the record player to start the music, and called the dance through, not over five or six times. I would give the call in English, and immediately Yamada-san would give the same call in Japanese. Then I would thank the demonstration set for their help; the class would form their own sets quickly and with a minimum of confusion, the music would begin again, and so help me, but EVERY SINGLE PERSON IN THE CLASS COULD THEN DO THE DANCE FROM BEGINNING TO END WITHOUT A MISTAKE! It was unbelievable, and I can scarcely believe it now, yet I saw it happen many times daily for forty-five straight days. I doubt if there is another race on earth could do it. It hurts when I have to admit that any country is better than the United States in anything, but I must admit that the Japanese are better than we are when it comes to learning a dance from watching it

done. With so many people in the class this goes way beyond imitation and gets into the realm of photographic memory.

"Fukusuke"
Man of good fortune

Everyone who attended our classes was a good dancer, yet most had had no initiation into square or folk dances before our coming. They took to our contra dances like young ducks take to water and it was a beautiful sight to see them dance. There was no need to tell them to 'stand proud', for each dancer stood as straight as an arrow, not stiff, but straight. They had a remarkable sense of rhythm which surprised me I'm ashamed to say. I'd forgotten that the Japanese athletes excell in many sports calling for a high degree of coordination and rhythms such as swimming, gymnastics, tennis, tumbling, etc.

The other instructors taught in similar fashion and with the same success. The only trouble encountered was with waltz steps, and turning to the right. We surely made plenty of enemies among the rubber shoe people, for every one attending classes came wearing sneakers and that was the main reason that they had so much trouble waltzing. If you don't think that it is difficult to do, just try waltzing on a wooden floor wearing rubber-soled gym shoes or sneakers.

I taught only contras, which was what I had been urged to do, and it was no effort to agree since I had rather call one contra than a dozen squares. In all I taught not more than nine different contras, and three

of these - Sackets Harbor, Money Musk and with one exception, The Tempest to the Central Committee of Tokyo as the trip was ending. Since I wanted the seed of contra dances to grow and flourish I stayed with easy fundemental dances and at every place I taught Maple Leaf Jig, Dud's Reel and Paddy On the Turnpike. If or when time permitted, the next group of dances would include Beaus of Oak Hill, Haymakers' Jig, and Good Girl. All six are basic contras and are a good introduction to that form of the dance.

All of us felt that we were not there to show off how much we knew but to introduce a new form of recreation to the Japanese people, and so we concentrated for the most part on easy dances that are fun to do no matter how experienced a dancer one may be.

No one particular dance was better liked then the others; they liked them all! They were there to learn and at all times paid the closest attention to our suggestions and teaching methods.

To make this whole thing even more unbelievable, you must know that the Japanese have no native dances comparable in any way to our own or European style of dancing. By that I mean to say that they have no traditional couple dances and it is entirely foreign to their makeup to hold hands with the opposite sex much less take them in their arms and dance with them, and while many of them were considerably embarrassed at first to take a waltz position and swing, or in folk dances actually to waltz together or polka or schottische together, they were determined to learn - and did. We were told many times that "this is the dawn of a new era in Japanese dancing", and I believe it to be

true.

We saw many native Japanese dances and some of them were quite nice and interesting to try to do, in fact all of us became adept in "The Coal Miner's Dance". Their dances are done, for the most part, in a circle, with each dancer performing the steps as an individual; many of the dances were done with the men forming half of the circle and the women the other half; some of them found the men doing a solo dance while the women acted as a background. I doubt if this type of a dance would ever prove popular with American girls! The dances seemed to resemble Philippine dances in that there was a great deal of graceful arm movements as well as intricate footwork. The Japanese men did these dances gracefully and with ease and no sense of the feeling of feminity or awkwardness. American men would do them with an elephantine grace entirely out of keeping with what was intended.

Japan is divided into many prefectures roughly corresponding to our states, and each prefecture seemed to have its own dances for which it was famous. At the evening party the last night we were in a community, we gave a short demonstration of dances and the audience loved them all. We danced Italian Tarantella, Irish Siemse Berta, Bavarian Laendler, Mexican Los Vietijos or Mexican Wooden Doll Dance - at least, Michael and Nelda did the last - and once in a while Michael and Mary Ann would show the Hopak. Then, many times, a group of dancers from the local city would show us some of their dances. In Hawata we were shown a three hundred year old dance of the merchants, and it was very exciting, danced in the dim light of torches and accompanying music of flutes and drums.

The most exciting dance of all we saw in Sendai, which is in northeastern Japan. The Asahi Press brought in a group of dancers who performed part of the "Devil's Sword Dance of Iwo-saki". We were told that the dance was a thousand years old and we believed it. The entire dance is broken up into several parts and takes two hours to perform in its entirety,

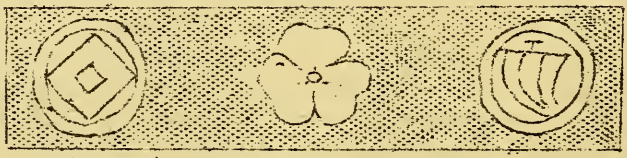
but they broke their usual custom and showed us but three parts, taking in all perhaps a half hour. Without question it was the highlight of our trip. Eight male dancers costumed for the part, four of whom wore black masks, indicating the bad devils, and the other four wearing red masks, signifying the good devils. Each man wore a mane of white horse hair on his head.

The orchestra consisted of a pair of cymbals, three flutes and a huge bass drum, and the musicians sat on the flor in a line about twenty feet from the dancers. The dance represented the triumph of good over evil and we were reminded of the fact that every sword dan ce in the world has the same motif. We were told in all sincerity that not fifty white people had been proviled ged to see this dance.

The first two parts of the dance were exciting enough with each line of dancers going through various gestures to scare the opposing line of men; they were working up to the main event so to speak. They stamped, yelled and gesticulated vigorously, waving their arms and shaking their heads very dramatically as the white manes tossed in the air with their every movement. But now the fight itself.

Each dancer retired to the sidelines, returning with a two-edged sword at least three feet long. The line of red faced the line of black, knelt on one knee holding the sword point to the floor before them, making a rude sort of a cross. They seemed to be in prayer and a deathly silence settled over the room. The tension built up to the breaking point as we waited, scarcely daring to breathe for fear it would break the spell of anticipation. Ker-FLOOM! ker-FLOOM!! ker-FLOOM!!! It was the big bass drum thundering its de-

mand for action. With an ear-piercing shout the eight men leaped high into the air and came down cutting and slashing, sparks flew as the swords met in mid-air; they wove sort of a grand right and left figure cutting and hewing as they went; each line advanced and retired with suitable sword play; then they passed through and returned. They screamed continuously - the flutes shrilled - the cymbals clashed - and the drum throbbed incessantly; the audience was beside itself with excitement and yelled itself hoarse; I found myself beating the floor with my fist and exhorting the dancers to still greater endeavors. The last figure of the dance was exactly like a figure in the English Flamborough Sword Dance. The dancers circled, each man holding the sword point of the man behind him and running at top speed they turned the circle inside out, leaping over the sword of the opposite man, who merely lowered it waist high. The dance ended with the bad devils falling to the floor and the good devils raising their swords, held in both hands, high over their heads and striking at their fallen foe. Of course they stopped the blow short of beheading, but it looked plenty close believe me!



"Mon" or family Crests

We had occasion to meet the dancers afterward and found them to be farm folk and not professional dancers, yet their performance bettered that of many professional troupes I have seen. They gladly posed with us and I prize a color shot of our combined groups. They seemed eager to learn what we thought of their dance, and with no hesitation we told them that it was the most exciting sword dance we'd ever seen; that they should take pride in such a dance and keep it alive, and in the keeping alive see to it that no foreign elements were allowed to creep in. We examined their costumes closely and were permitted to handle their swords and I can report that the blades were the

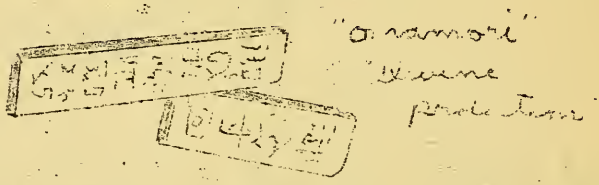
real thing, were very sharp, and quite heavy. No wonder they swung them two-handed! What baffled us was that no one was injured during the dance. I inquired if any of them had gotten hurt while learning the dance, and they smilingly replied that they didn't learn the dance with swords, but with sticks, until they became adept in all the movements. All the same it was a wonder to me that some of them were not decapitated in the melee.

Aside from Tokyo we divided into two groups; Jane Michael and Nelda in one group, and Earle, Mary Ann and I in another. And of course you know what happened shortly after the division became actual - it was Team A and Team B, and I am happy and proud to report that I was a member of Team B, by far the most talented

trio! In all of the larger cities the dancers had been divided into two groups and they were told which hall to attend. In other words the dancers went to the same place for each class, while our two groups of instructors alternated halls.

Morning classes began at 9 and ran until noon; an hour for lunch; afternoon classes began at 1, ended at 4; two hours for dinner; evening classes began at 6 and ended at 9. In theory that was the way it was supposed to work out. Actually, we never had a full hour for lunch, being besieged by autograph seekers who had managed to dodge through the protecting arms of the Central Committee, or explaining some detail to an earnest dancer; and the same thing after the afternoon class. We arrived at each morning class a good fifteen or twenty minutes before scheduled time; were taken in

to a side room for a cup of tea and to 'compose ourselves' as the Japanese say. They seemed to know when we were ready to teach, and then and not until then were we conducted into the gym or dancing area. Here we found the entire class assembled and standing in lines awaiting our arrival on the stage to be individually introduced and to meet visiting dignitaries that ranged from superintendent of schools, local board of education members, to town officials - frequently the mayor - or members of the Diet. At the close of each class period the dancers lined up and were given a short talk by someone of local importance before being dismissed. Frequently, as we filed into the room it was necessary for us to pass through the lines of students, and then every step was taken to tumultuous applause; the same thing happened in the evening as we left, only this time many of the dancers would grasp our hands and murmur their thanks for our having brought them so much happiness. In Yokohama we had to shake hands with every one there - over six hundred - and our hands were numb when we finished.



All of this adulation had a very humbling effect on us. Far from going to our heads it made us more determined then ever to merit the praise so lavishly given us.

It was at Yokahama that we were joined by a new interpreter, a young man named Takeuchi from Atami, which is located near Mt Fujiyama, and owner of an inn in that city. We became quite attached to each other for he traveled with us for weeks afterward. Takeuchi-san spoke perfect English, and was of invaluable assistance to us throughout the rest of the trip, gladly telling us amny things concerning his country, its folklore, folk songs and dances.

Now would be a good time to say that all of our

interpreters gave a magnificent performance at all times. We were in their hands, and to them should go most of the credit for the success of our trip. It was a nerve-wracking experience for them, because they had to think in two languages and had to give an instantaneous explanation in Japanese of what we had just said in English. To their everlasting credit they never once faltered in their explanations.

We complimented them over and over again and the only reply we got was : "We are only doing our job to the best of our ability. If we did not give you a correct interpretation the dancers would not do the dance correctly, and you would know it immediately, and in that case would correct us and the whole class would know that we had been wrong, and we would lose their confidence - and yours too." Which was a nice way of saying that they would 'lose face'.

"Chindonya" - Sandwich Men

We soon learned not to talk too long at a time before stopping so that the interpreters could translate what we had just said. It was far better to explain each dance carefully and slowly, a sentence or two at a time, then stop, and allow the translators to catch up with us. This kind of teaching was more difficult for the girls in the group than for us men! Only Takeuchi-san was able to listen to a long dissertation of perhaps two or three hundred words and then give a perfect translation. Earle Buckley, of the National Committee YMCA in Tokyo, speaks the language fluently,

and he was constantly amazed at the uncanny ability of the young man.

We were introduced to Japanese Folk Dancing by a gentleman named Takagawa who is a member of the Tokyo Board of Education. It was on one of our hurried suppers in Tokyo where we were bustled off to a small restaurant featuring 'soba' which is a Japanese-style spaghetti made from buckwheat flour. While waiting for one of the courses Takagawa-san danced one of his folk dances. We were entranced by his solo, as were the other people there, and the girls tried to learn it; it looked so easy watching him dance it, but it was another thing altogether when you actually tried to put the hand, arm and feet movements together in proper sequence. The girls got a big hand for their efforts and retired in some confusion to their places at the table. Before leaving Japan, Takagawa-san printed several of the dances in English, putting the pages in a wire-bound folder and presented each of us with an autographed copy.

In Hawata too, the leader of the dance group that performed their three hundred year old 'Merchant's Dance' prepared a special book for us, describing the dance and illustrating it with wood cuts. Each book was individually made by hand; truly a labor of love, and while it is entirely in Japanese, still we treasure it highly because the leader thought enough of our efforts to spend long hours making this gift for us.

It was in Hawata that we were tipped off by our interpreters to watch carefully a certain dance that the whole class would do for us, because when the Japanese dancers had finished we were expected to join the circle at any time we thought we had mastered the steps well enough to do so. This isn't as easy as it

sounds, but we managed to carry off our part fairly well, and while we by no means gave a flattering performance, neither did we embarrass our friends. Of course the class was effusive in their congratulations which we smilingly accepted in the same manner as they were given. After the evening class, some of the dancers took us aside and taught us the dance, very slowly, and I may say, very well indeed.

Only once throughout the entire trip did we encounter any serious trouble with either microphones or public address systems. They were the best that money could buy, and were loaned the classes by Columbia or Victor Record Companies; many times being manned by people from these same companies. Usually, two men were assigned to each record player: one man to set the needle on the record and to adjust the speed control whenever necessary, and the second, equipped with earphones, to control the volume of sound. In Kobe, the record player was in a glass-enclosed room just off from the gym floor where the classes were held. The two young men at the controls were geniuses. I do not believe that they once took their eyes off the teachers and were instantly aware of our slightest signal. While the room was at the same level as the gym floor, they saw to it that the space directly in front of their window was kept clear at all times - and I do mean kept clear!

Classes were held in a wide variety of rooms, ranging from enormous Municipal Recreation Centers, to gymnasiums, school rooms, and in one city - Oita - a monastery. The Recreation Centers were of the most modern design of architecture; in Hiroshima for instance, the building was entirely of glass. The schools too, were of modern design, and the one in Utsonomiya was completely round - the building I mean, not the class rooms. Every school and Recreation Center had excellent floors, smooth as glass, yet not slippery. We met up with but one really bad floor, and that was in Fukuoka, where we had our largest class - over 1200 - and the floor was of concrete which was badly broken in several places. In kuanomoto we found a big build-

ing nearly the size of Boston Garden in the process of rebuilding and the classes were punctuated by the sound of hammers and saws. This added to the fun alright, but was sort of nerve-wracking at times!

For weeks we had been holding conferences about a festival in Tokyo planned by the Asahi Press, to follow our tour of the southern islands and before we visited Sendai and the northeast. The program was set up and printed nearly two weeks ahead of time and all the planning paid off in a big way. Held in Tokyo Municipal Center, the building and floor space was even larger than either Madison Square or Boston Garden. In the middle of this gigantic room the committee had erected a wooden stage about eight feet high and wide enough to accomodate six squares with no crowding. Huge colored-paper chrysanthemums and other decorations covered the sidewalls of this stage and a stairway up one side was a walk of pink cherry blossoms.

The idea of having the stage was for us to have a demonstration set walk through the dances before having the people try it for themselves. These demonstration sets varied in make-up; a different group of people for almost every dance. This gave practically every folk dancer in Tokyo an opportunity to be in one of the demonstration sets. It also served for the exhibition dances that we offered and for the Japanese dancers and orchestra to exhibit their dances.

Held afternoon and evening of May 3rd this festival was a tremendous success, with 3600 interested people attending the afternoon performance and 4000 in the evening. Most of them came to dance, and did just that throughout every period of general dancing. You should have seen the Texas Schottische for Three! Talk about rush hour at Grand Central Station! Once you

were in one of the circles there was no getting out of it and trying for more room in one of the others. You couldn't have fallen down if you had dared to and the only thing to do was to pick up your feet and go along with the rest, hoping of course, that you would negotiate the dance to the finish without serious mishap. I got caught around the far turn and never again will I feel that I am being crowded! Yet, with all this tremendous mob of beginner dancers, there was not a single scowl on any face. The Japanese are conditioned to huge crowds and this was right up their alley.

It would have done your heart good too, to have seen them dance the contras - Maple Leaf Jig and Dud's Reel. In the evening, the crowd was doing so well, that half way through the dance I stopped calling and directed them instead with motions. This was easier than it sounds, for I was pretty sure that by the time I started doing it, everyone knew the dance anyway and would have done it perfectly under any conditions. Thank heavens there were plenty of witnesses to this event, for I don't expect anyone who was not there to believe it.

Instead of plastic name badges many of the Japanese dance groups wear colored ribbons arranged in the shape of a flower, and I have two very beautiful emblems, one from Nagoya and another from a Tokyo group, both of which represent chrysanthemums.

Practically all of the people who attended our classes came dressed in western clothes. Native kimonos are very colorful and extremely beautiful but are definitely <u>not</u> the type best suited for western dancing. A few of the ladies did come to the building in their kimonos, but changed to different clothes in one of the dressing rooms before entering the class room. When native Japanese dances were shown us, naturally they were danced by people in their native costumes.

The music for these native dances varied greatly as was to be expected. Some of it was beautiful, — sort of sad and rather hypnotic. This came as a sur-

prise to all of us and completely betrayed our ignorance of Oriental music. All of it was fascinating, although of course there was some of it more appealing to our western ears than others. Personally, I found that when the orchestra had a preponderance of flutes or other reed instruments, then the music was pretty apt to be in accord with our western tastes; when the native samisen was in the majority, then I found it rather difficult to understand. Just the same, their music kind of grows on you and before I left there I had learned to appreciate the samisen better than at first exposure to it.

An invitation from Prince and Princess Makasa to visit the Imperial Palace grounds to see a performance of real old Temple Dancing, came as a pleasant surprise. This was practically a command performance and we went to it in high anticipation. The dancers, eight in all, were all men, dressed in gorgeous costumes. Dancing on a stage in the middle of a big room entirely glassed over they made an exciting spectacle, and light streaming through the glass roof was ideal for photographing. We were encouraged to take as many snap shots as we wished, the only stipulation being that we not use flash bulbs. Music for these Temple Dances was created by four musicians hidden from view at the rear of the room, and following the dancing the Prince took us back stage and introduced us to them. One of the instruments was a circular affair with some twenty upright reeds that gave forth a pleasing combination of

sound when blown into. The drum was a tremendous thing fully five feet across and close to three feet deep suspended from the ceiling by a rope, and struck with a mallat. Jane and I couldn't resist, and it must have shown in our eyes for the drummer handed us his mallat and signed for us to strike it as hard as we wished. The result should have banished all the evil spirits from the building for the next ten generations! For most of our interpreters it was a great treat to be with us since it was their first visit inside the Palace grounds.

Prince Makasa is very much interested in folk dancing and is himself a good dancer. He came to as many of our classes in the Tokyo area as possible. He speaks good English and had no trouble talking with us without need for an interpreter. The Prince had a lot of influence on the right people to get our trip approved by all parties concerned.

During the hectic last days in Tokyo we were invited to help with a television program - in many ways a most interesting experience. The dance program was organized and planned by one of our corps of interpreters - Kawamura-san - and the young man is a genius at such things, for, with but one rehearsal and no alterations we went through the program without a hitch and right to the second in timing. The Prince was to give the introductory remarks to the half hour and he had scarcely began when all of the power for many blocks around went off. There we were, in the tiny dance studio, already to dance and surrounded by pitch-darkness. Well, we waited for a good ten minutes, then left in a body to another room upstairs with windows, so the lack of electricity wasn't noticeable. We sang songs, teaching some that we knew to the Japanses dancers, and they in turn doing the same for us; we played games, and it didn't seem to make any difference that we spoke different languages. At last, after an hour of this, which was not only enjoyed by the ones who were to be on the program, but also by all of the announcers and officials in the station, the signal came that the engineers had succeeded in hooking up an aux-

iliary power unit and we were off and running again. This time there was no trouble and everything went off nicely. The Japanese dancers did some of the dances learned from our teaching tour, and we were proud to dance with them. There was room on the sidelines for a small but appreciative audience, including the brother of Dr Lloyd Shaw, of Colorado Springs, who has spent many years in Japan and the Orient.

- to be continued -

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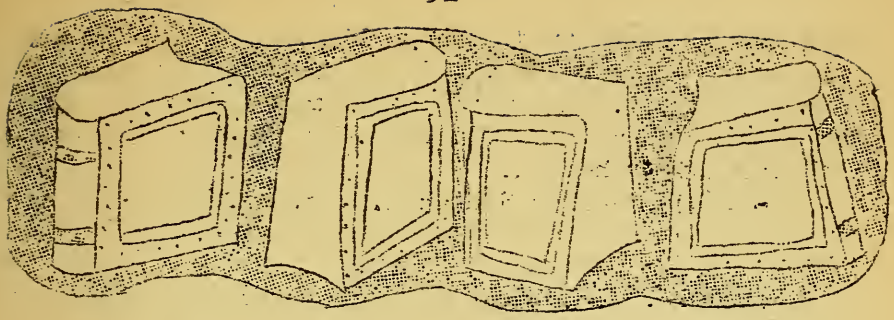

ODDS AND ENDS FROM A COLLECTOR'S NOTEBOOK

To hang up one's fiddle is an American proverb meaning to desist, to give up. Sam Slick says:"When a man loses his temper and ain't cool, he might as well hang up his fiddle," and in Dow's sermons occurs this passage, "If a man at 42 is not in a fair way to get his share of the world's spoils, he might as well hang up his fiddle and be content to dig his way through life as best he may." In English literature the phrase is used in a totally different sense. To 'hang up one's fiddle with one's hat' is said of a man who, while pleasant abroad is churlish or stupid at home. For example: "Maybe so", retorted the lady, "Mr N. can be very agreeable when I am absent and anywhere but at home. I always say he hangs up his fiddle with his hat".

- Keene Evening Sentenel, July 6, 1861 -

****

West Swanzey, N.H.-. The "Old Line" Dance was held at the Evans Hall Friday, Dec. 20, afternoon and evening. About 150 people were present and those who did not care to dance passed the time socially with games. Sylvander Whitcomb, who was 83 years old the day before, led the first figure, Money Musk, with his daughter Mrs Mary Aldrich. He danced all of the contra

dances which comprised nearly all of the figures. Many old time dances were revived and all seemed to have an enjoyable time. A turkey supper was served at the Evans House from 5 to 9 o'clock. The music was by the West Swanzey Orchestra.

- Keene Evening Sentenel, Dec. 24, 1901 -

****

Hinsdale, N.H. ------ at Dr Leonard's there was a reunion of the whole family. In the evening the doctor fished out his violin and played the old time reels and jigs with as much vigor as he did when leader of the orchestra at Dartmouth College when a student there nearly fifty years ago. He was accompanied on the piano by Miss Barrows.

- Keene Evening Sentenel, Dec. 30, 1901 -

****

A Good Time Coming-: We are requested to notify the public that our enterprising townsmen, Messrs. Chas. & Fairbanks, having just completed their new Steam Mill at the foot of Davis Street, have made arrangements to open it on the evening of the 4th of March, for an Inauguration Levee. The following programme is announced in three separate and distinct parts. 1st - A good time generally, including dancing and oysters. 2nd - A general good time with oysters served in various styles. 3rd - Another good time and a few more oysters. The following gentlemen have been selected to act as committee of arrangements:- B. Ripley; E.F. Lane; G.H.Tilden; Frank A Perry; S.O. Gates; Daniel Ellis; A.T. Wilder; F.F.Lane; C.N.Wright; F.A. Barker. We are assured that ample arrangements will be made for the convenience and pleasure of the company and that no pains will be spared to have a "general good time". The Keene Brass and Quadrille Bands will be present to enliven the festivities of the occasion. The reception rooms - 60 feet by 40 feet - will be brilliantly illuminated and decorated with the American flag. To defray expenses, gentlemen will be charged 50 cents for admission with the priviledge of dancing or 25 cents for admission only. The public are

invited. Tickets may be had of Samuel O. Gates and at the door.

- New Hampshire Sentenel, Keene, Feb.28, 1861 -

****

Hibernian Ball -- The Lyndonville (Vt) Military Orchestra of 15 pieces ------ There were 22 numbers on the dance program and were not finished until an early hour this morning. Supper was served at the end of the 11th number by M.M. Spaulding, caterer.

- Keene Evening Sentenel, Nov. 9, 1901 -

****

YANKEE DOODLE

"Nankee Doodle" was one of the nicknames bestowed by the Cavaliers on the hated Roundheads, and a verse written upon Cromwell's entry into Oxford, riding on a small horse with a plume twisted into a sort of knot called a 'macaroni' runs as follows:

Nankee Doodle came to town
Upon a little pony
With a feather in his hat
Upon a macaroni.

The transition from 'Nankee' to 'Yankee' - which came from 'Yengee' the Indian word for English - was very easy, and the Royalists used it as a jeer at all New Englanders.

When the Colonials in Boston, preparing for the coming war, smuggled muskets into the country, concealing them in loads of manure, the Tories sang to the old tune of "Lucy Fisher":

Yankee Doodle came to town
For to buy a firelock
We will tar and feather him
And so we will John Hancock

When the British forces marched to the battles of Concord and Lexington, their approach was heralded by

"God Save the King", but when the 'Yankee farmers' saw the foe in full retreat the strains of "Yankee Doodle" accompanied their flight, and from that hour, wherever the stars and stripes have floated, the once despised tune has been heard.

- Keene Evening Sentenel, Dec. 19, 1903 -

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1956 YEAR END CAMP

by Herb Warren

Once again Ralph and Ada Page provided a choice morsel of winter dance fare for the light-footed gentry at the turn-of-the-year in Keene. Most admirable was the choice of the new Wheelock School building as a camp site - easy accessibility, excellent dance space, right kind of kitchen set-up. Functional layout of rooms makes for easy groupings, and establishes an air of coziness - helps make any program tick.

The offering of dance fare was rich: choice selection of New England squares, contras, and mixers; folk dances of appealing foreign flavor; special items that make any folksy get-together function more smoothly and interestingly.

Ralph brought out from storage some old beauties - heirloom contras that our forefathers would step it out to all night long. They still have appeal to those who prefer the easy flow of figure-to-figure, smooth precision, and a bit of finish. (We'd like an extra helping next time, Mr. P.).

Rod Linnell trekked in from Presque Isle with some innovations of his own - no doubt aided and abetted by helpmate Verona. He also brought in his discoveries from the Maritime Provinces. This Canadian mater-

ial is something else again, mostly in set-up and sequences, rather than in fundementals. It works on Yankees, with Rod at the mike - good for keeping minds open, exploring.

Even further away from Keene than Maine, Chicago, from whence came Gretel Dunsing with a rare choice of folk dance offerings, many new in form and appeal. Gretel has a flair for apt selection of material; her presentation is the skilled approach - economy of words, stress on main points, clarity of explanation. Put all those together, add a bit of what it takes to put things over, and you have teaching at its best - rare treat for observant onlookers intent on personal gain.

Abe Kanegson blew in from New York to add his ininitable touch, those skills that keep people more on the alert physically, mentally, imaginatively. His inspired leadership of folk singing kept everyone hungry for more, way into the heel of the evening. Too bad for us that he had to cut short his stay - has a lot to offer, and he was never in better form.

Regular camp scheduling calls for teaching and practice forenoons and afternoons, for parties in the evenings. The evening program can be what the committee chooses to make it, probably some informal review of forenoon and afternoon numbers and a few bits of old favorites bound to make a party hum. Camp staff is there to lend a hand, but the party is the committee's job, all the way.

Year End Camp ended New Year's Day, so a special party for the Eve was plainly indicated, the Kris Kringle Kotillion, as outlined in the Camp flyer. After a few evenings of practice, it seemed to be spotted just right for the grand finale.

Staffman or not, Rod got wheedled into heading up the party, volunteers for committee work appeared immediately. Program planning was in the air. Give and take of suggestions shaped a plan, trial and error got

good program numbers down on paper. Some switching about for an easy start and easy progression, for change of pace, for variety and balance, and a checking for the good fun of it all.

The program worked. A lively circle dance involved everybody, outside guests in for the evening included. The tapering-off number to follow was the Varsouvianna, and so to a sit-down breather. Another tapering off number was the Badger Gavotte, fitted in nicely - always did. Then for a change of pace the Galop; brief talking-it-up, briefer demonstration, and the floor was flooded - it's hard to sit out the strains of "Red Wing". There was a lot of high-spirited galloping going on, and a good Galop here and there. The Spanish Circle Waltz was a nice and easy way of getting around and seeing more people - too bad, it's so seldom seen. During the evening the Portland Fancy showed its hoary head, called by You-Know-Who, Pearl Street, "Oh Brother!" And not the old-book version either, but the up-country one, what old Ed Larkin called in the Gay Nine ties, and called it "Right - - it!" One considered it a real victory: years of needling and no soap from Pearl Street, amd no "Heads Sashay! Foot Up the Outside". But New Year's Eve there was, and it w e n t o v e r. Even the Doubting One admitted - some coercion- "...it wan't haff bad".

Not that the evening party was all Baked Bean Belt in flavor! Gretel added the appetizing condiment of folk dancing that went over big all the way round. Some of it must have seemed strange to some of the uniniated guests of the evening, but they took to it in the proverbial duck fashion, and felt the thrill of new achievement. Remarkable to notice also, skilled teaching is accepted at a party even.

So the 1956 Year End Camp passes into happy memory, with many good items for the book. Among the jottings certainly will be those about new material and new ideas on presentation, tips on planning and programming, names of new friendships made and old ones renewed. Those of us who know will be looking forward

to another camp this year's end; others might like to learn that a few days of consolidated dance camp experience is a big jump ahead in the know how of many things, dance skills included.

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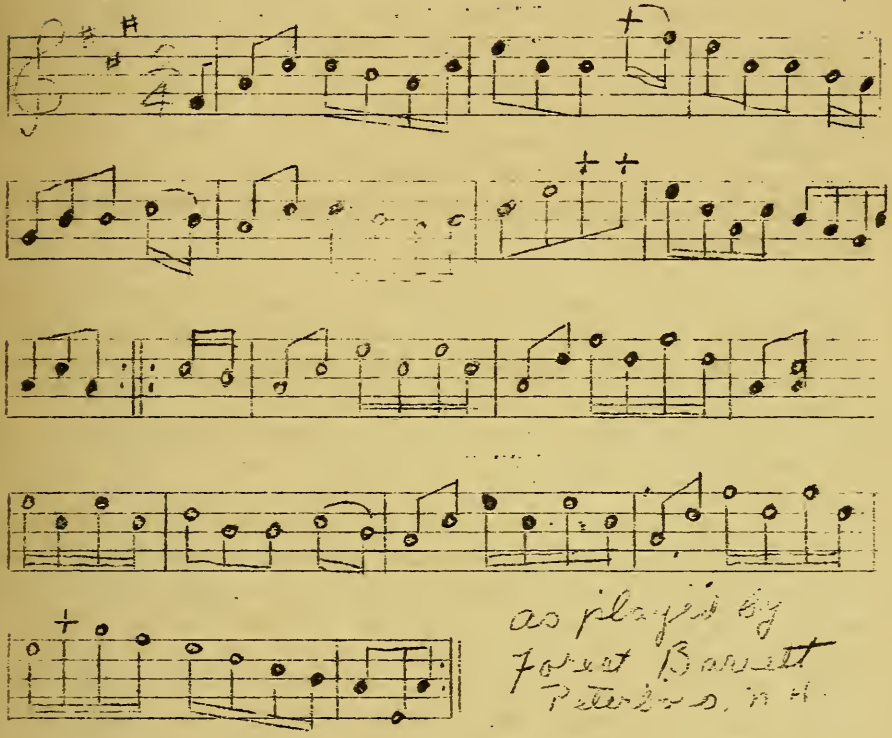


1st, 4th, etc. couples active; do NOT cross over

1st & 3rd couples balance each other
Both couples chasse to the left around second couple
1st & 3rd couples balance each other again
Chasse round to place
Active couples down the center, same way back
Cast off, right and left.

This dance is also known as "Half Moon", but "Wild Goose Chase" is the name we called it when I was learning if in Munsonville, N.H. many years ago. R.P.

About the dance

"Wild Goose Chase" is one of a group of dances that used to be inserted between two more vigoroue num bers.

The first figure "1st & 3rd couples balance each other" used to be danced like this: first couple step to the center of the set, join hands and face down the set; meanwhile the third couple stepped to the center joined hands and faced up the set. Then each couple, took short balance steps forward toward the other couple and the same back again. The rest of the dance is straight enough.

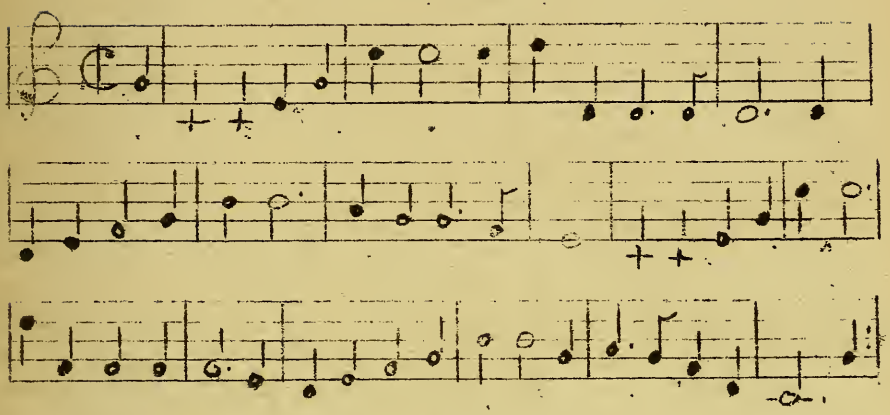
I have seen and dance "Wild Goose Chase" with the active couples crossing over before starting the dance. We used to listen to the prompter's directions before the figure began, and if he said to cross over that was what we did, and if he said nothing about it neither did we.

The tune given here, is the one that was played for the dance in the Monadnock Region of New Hampshire. I have no idea what other tunes were used for it, if any. Years ago we had Forrest Barrett write out the music exactly as he played it and here it is. To the best of our knowledge it has never before been publish ed anywhere. It was one of many tunes that every fiddler knew and played from memory: a part of the folklore of the dance.

Forrest Barrett was one of the best of the old-time fiddlers of the last generation. He came from a musical family, and one of his brothers, Elwin, was an accomplished bass viol player, and it was common talk in the old days, that he could play the melody of many of the dances on the bass, his favorites being 'Chorus Jig' and 'Fisher's Hornpipe'. We never heard it done, but scores of old-time dancers swore by all that was holy that it was the truth, and we see little reason to disbelieve them. (R.P.)

SQUARE DANCE

WHEN THE WORK'S ALL DONE THIS FALL



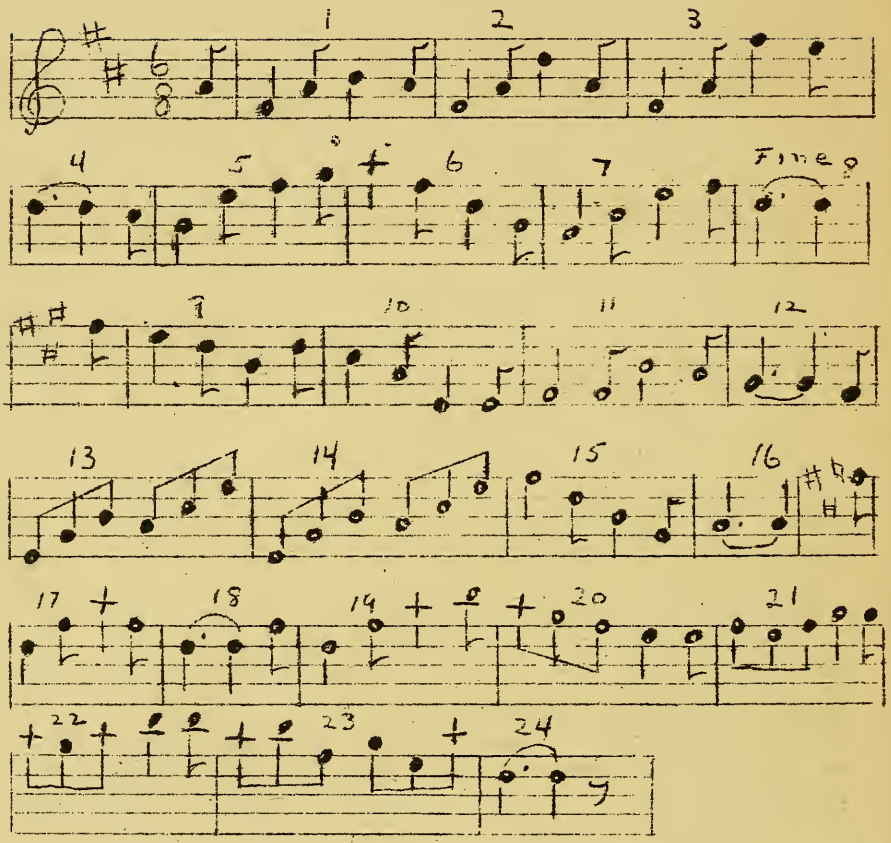
Any introduction and ending you wish

First head couple to the right and circle once around,
Leave your lady, go to the next and circle three around
Take that lady with you and circle four with the next
Kiss her goodbye, leave her there, and go back home along
The two side gents, turn the right hand lady
With the right hand right around
And the left hand lady the left hand right around
They right and left with the right hand lady
With that couple over there, and right and left right home
With the left hand lady they both sashay with the two across the way
Sashay right back home, you ain't got long to stay
The two lone gents go do si do on your heel and toe
Take your corner lady and all promenade home, go once around the ring.

Repeat for other couples in turn, til all have original partners back again.

FOLK DANCE

DANISH FAMILY CIRCLE



Formation: Partners in a single circle, facing center, hands joined shoulder high. If you have a large circle have one inner circle.

The Dance: Measures 1-8. 16 buzz steps to the left, beginning with right foot, stepping over left and using left foot as a "pusher" throughout this figure. This is an introductory figure and occurs but once.

Hello! What's the row? Why he's jiggin' one now,
The very first squid on the squid-jiggin' ground.

The man with the whiskers is old Jacob Steele;
He's gettin' well up but he's still pretty sound;
While Uncle Bob Hawkins wears six pairs of stockin's
Whenever he's out on the squid-jiggin' ground.

Holy smoke! What a scuffle! All hands are excited,
'Tis a wonder to me that there's nobody drowned.
There's a bustle, confusion, a wonderful hustle;
They're all jiggin' squids on the squid-jiggin' ground!

Says Bobby, "The squids are on top of the water,
I just got me jigger 'bout one fathom down".
When a squid in the boat squirted right down his throat
And he's swaerin' like mad on the squid-jiggin' ground.

There's poor Uncle Billy, his whiskers are spattered,
With spots of the squid juice that's flyin' around;
One poor little b'y got it right in the eye,
But they don't give a dam on the squid-jiggin' ground.

Now if ever you feel inclined to go squiddin',
Leave your white shirts and collars behind in the town,
And if you get cranky without yer silk hanky,
You'd better steer clear of the squid-jiggin' ground.

We learned this song last summer - 1956 - at Tatamagouche, Nova Scotia. The rafters rang whenever it was sung for everybody seemed to know it. "Folk Songs of Canada" says that it was written some twenty-five years ago by Arthur Scammell, who now teaches school in Montreal.

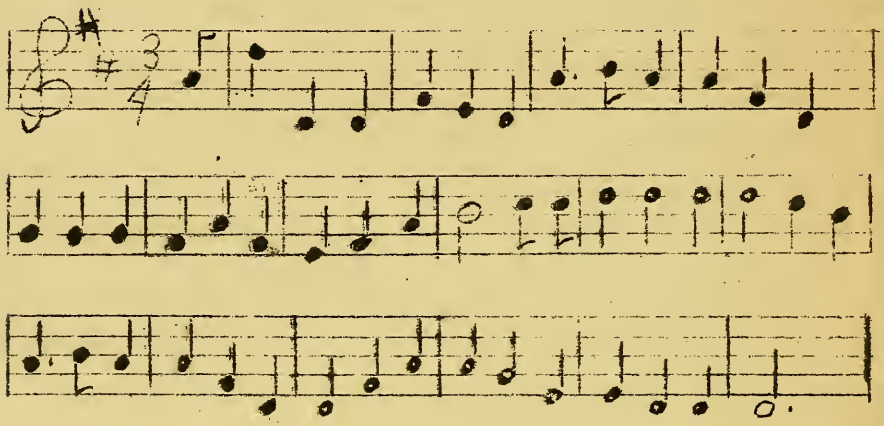
DANCES FROM WOODLAND

Greatly enlarged and revised edition. Contains calls for 43 dances and 63 tunes, mostly in forms not generally known. $1,00 postpaid from:

Norman Cazden, 84 Keeler Ave. Bridgeport, Conn.

FOLK SONG

THE SQUID-JIGGIN' GROUND - Newfoundland



Oh, this is the place where the fishermen gather
With oil-skins and boots and Cape Anns battened down,
All sizes of figures with squid lines and jiggers,
They congregate here on the squid-jiggin' ground.

Some are workin' their jiggers while others are yarnin'
There's some standin' up and there's more lyin' down,
While all kinds of fun, jokes, and tricks are begun
As they wait for the squid on the squid-jiggin' ground.

There's men of all ages and boys in the bargain;
There's old Billy Cave and there's young Raymond Brown;
There's a red rantin' Tory out here in a dory,
A-runnin' down Squires on the squid-jiggin' ground.

There's men from the Harbour and men from the Tickle,
In all kinds of motorboats, green, gray, and brown;
Right yonder is Bobby and with him is Nobby;
He's chawin' hard tack on the squid-jiggin' ground.

God bless my sou'wester, there's Skipper John Chaffrey;
He's the best hand at squid-jiggin' here, I'll be bound.

Measures 9-16. Starting on the right foot everyone walks four steps to the center and four steps back again, counting "One, two, three, four" etc. This is repeated in and out once more.

Measures 17-23. Partners face each other and take hold of right hands for a grand right and left figure. Counting one's own partner as "one" take the hand of a new partner on the beginning of each measure. Everyone, in a good loud voice counts:"One, two, three, four, five, six, seven". Bow to the seventh person you meet.

Measures 1-8. Swing that same seventh person in a good long square dance swing for eight measures of music. Ending with all facing center to begin the dance with four steps to the center and back, counting as before.

******

We learned this dance from Gordon Tracie and Jane Farwell. While very easy, dancers seem never to tire of it. Recommended record: Linden 703

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THE

FRED KELLEY

SHOW

1470 WDCL 1470

TARPON SPRINGS, FLA.

"The Fred Kelley Show" was originated as "The Fiddle and Bow" at Radio Station WBOY, in Tarpon Springs, Florida, several years ago as a country and western disk show. Fred Kelley was invited to appear as a guest and call a few squares. Many listeners had never heard a singing caller before and were interested. The result was that Fred became a regular Tuesday feature.

A few squares of Fred's dancers formed in homes to dance to the calls by radio. Most of the dancers agreed that it was easy to follow the calls by "remote control". Some of the groups danced to the radio for an hour and then to records for an hour.

Gradually the country and western part of the show began to fade out and more square and folk dances take over. At the end of the first summer when the kids had to go back to school a wave of requests came in to change to Saturday. When the management saw the interest that was taken in the program, they turned the hour over to the dancers with Fred Kelley as M.C. That was in March 1954.

Fred invited his nine year old son as guest caller. "Buckshot" became a hit, and is a regular feature on the show. The little squirt has a good voice and is very clear and directive.

In between each square is a folk or round dance. News of interest to dancers is also a part of the show. Guest callers are the usual thing on the show. Many area callers have appeared. Among the nationally known callers who have appeared are: Ed Durlacher, Don Armstrong, Al Brundage and Rickey Holden.

New management took over WBOY and the call letters were changed to WDCL. There is no other area that has the support of a radio facility that this area has. WDCL's square dance program has publicized all square and folk dance events and even sponsored classes and dances as a public service.

The record companies keep Fred supplied with the latest records so that the listeners are always abreast of the times as far as the latest in dance music is concerned.

DON'T FORGET EVERY SATURDAY 1:00-1:30, 1470 on your radio dial. Mail in your requests.

FOOD!

Some old time recipes. We are guaranteeing nothing, other than that they sound interesting:

MAPLE SUGAR BISCUIT: Sift six level teaspoons of baking powder with four cups of flour. Rub three level taplespoons of butter into the flour until it is like meal. Mis with two cups of milk, then add one cup of maple sugar cut into bits the size of a pea and roll out on a floured board one inch thick. Cut in rounds

two inches in diameter and bake about fifteen minutes; serve hot.

PUMPKIN PIE: Pare a small pumpkin weighing about four pounds, remove the seeds, steam until soft and strain through a colamder. To the pulp add three beaten eggs, three tablespoons of molasses, two tablespoonfuls of ground cinnamon, one tablespoonful of ginger, two tablespoonfuls of salt and two quarts of milk. Bake with a rich under crust and in five plates.

BAKED SEAFOOD: Make a pint of white sauce of flour, butter and hot milk, all stirred until smooth and thick. Use two quarts of cold boiled codfish, picked to bits, and one pint of oysters chopped fine. Fill a well buttered dish with alternate layers of fish and oysters with a little salt over each layer. Cover the top with fine bread crumbs, scatter with bits of butter, baste with a little cold water and bake until the top is browned.

INDIAN PUDDING: In a large bowl mix four heaping table spoonfuls of Indian meal, half a pint of molasses and a teaspoonful of salt. Over this pour three pints of scalding hot milk, stirring to prevent lumps. Butter a deep pudding dish and cover the bottom well with bits of dried orange peel, pour in the mixture, if it is perfectly smooth, and over the top scatter a tumblerful of cold milk. This pudding must bake for at least four and a half hours in a hot over, and is to be eaten with cream.

LOBSTER CROQUETTES: Put into a saucepan one tablespoon ful of butter, and when it bubbles add one tablespoonful of flour, to be cooked, but not browned. Add one cup of milk, slowly stir until smooth, remove from the fire and add one tablespoonful of chopped parsley, the yolks of three hard boiled eggs, mashed fine, and two cupfuls of lobster meat. Season with one-fourth of a nutmeg and treat as other croquettes. Other kinds of fish are made into this kind of a croquette.

APPLES AND RICE: Boil half a cupful of rice with a

half spoonful of salt in milk until tender, sweeten to taste and drain off the milk if it has not been wholly absorbed. Press the rice into a basin, smooth it over the top, cool until firm enough to mould and turn into a flat dish. Pare and core as many apples as will stand on top of the rice, boil them slowly in sugar and water until tender, and remove them before they lose their shape. Boil the juice down to a thick syrup. Arrange the apples on top of the rice, pour over them a little of the thickened syrup and fill the center of each apple with jam, with a candied cherry on top. Serve hot or cold.

SNOW APPLE PUDDING: Fill a pudding dish half full of apple sauce, well seasoned with butter, sugar and nutmeg. Pour over it a batter made of one and a half cupfuls of flour mixed with two heaping teaspoonfuls of salt and a tablespoonful of lard. Moisten with three-quarters of a cupful of milk, which should make a batter as stiff as for biscuits. Cook in a steamer for three quarters of an hour, and serve with any desired sauce.

WANTED

COPIES OF OLD RECIPE BOOKS, THE PRIVATELY PRINTED ONES, GATHERED TOGETHER BY LADIES' AID GROUPS, REBECKAHS, GRANGES, CHURCHES, ETC. also FOLK TALES FROM ALL SECTIONS OF THE UNITED STATES PUBLISHED BY THE SAME OR SIMILAR GROUPS.

Ralph Page, 182 Pearl St. Keene, N.H.

The largest room in the world is the room for improvement.

By the time most folks learn how to behave themselves they are too old to do anything else.

Some people don't have much to say but you have to listen so long to find out.

THE TOWN CRIER

NORTHERN JUNKET recommends for your approval three 'give-away' monthly news sheets of special interest to square dancers. We are speaking of "The Kuntry Kaller" edited by Joe Perkins, RFD # 1, Boxford, Mass. "North Penn Valley Square Dance News" edited by Mac McKendrick, John Fisher and Bill Johnston. Write to Mac McKendrick, Kulpsville, Pa.; and the newest venture in the field: "Woodshed News" edited by Arthur Tufts, Jr. Exeter, N.H. **********

The Diamond Square Dance Club will hold their 2nd Annual Spring Festival at the Holy Cross School, Bishop & Springfield Roads, Springfield, Delaware County, Pa. Friday evening, March 29, 1957, 9-12 p.m. This festival will be geared to appeal to beginner and experienced square dancers alike. Calling to be handled by the regular club callers. **********

From California comes word of two groups featuring contra dances: Jack McKay's square dance center on Taraval has a monthly (2nd Sunday) New England Junket Party at which many contras are done. The idea has caught on and an increasing number of people attend each time. Then, from Bill Castner, Alameda, we have word that he has started a contra dance class at the Arcade School, and reports that most of the leaders in square dancing were at the first gathering and that <u>all</u> of the couple signed up for the contra class. **********

The Scottish Country Dance Society of Boston are completing plans for their annual Highland Ball -formal- to be held Friday, March 29, 1957, in the ballroom of Sheraton Plaza Hotel, Boston, Mass. There will be ball room and Scottish Country Dancing; Exhibitions of Scottish Country and Highland Dancing; and the Caledonian

Pipe Band will lead the Grand March at 9 o'clock. Tickets may be obtained from Mr. William M. MacDonald, 2 Brimmer St. Boston 8, Mass. **********
New Hampshire Callers & Leaders who are members of the N.H. Folk Federation are promising a real Whingding of a party for Federation members, March 10th, 1957 at the Hopkinton School gym 3-9 p.m. Bring your own lunch and coffee will be served by the Federation. *********
The English Country Dance Society of Boston will hold a special Valentine Party, Thursday, February 14, at the Union Boat Club, 144 Chestnut St. Boston 8-11 p.m.
Notice just received of the opening of Bill Chattin's Hoe Down Corners on Saturday, February 9th and every 2nd & 4th Saturday thereafter, Clarksville, N.Y. Slim Sterling calls there the 23rd of February in an evening of western dancing. **********
Two good friends of the editors, Raphael Spring, Fresno, California, & Dave Rosenberg of Washington, D.C. are confined to the hospital for some time, and I'm sure both would appreciate getting cards. Send Dave's to P.O.Box 7592, Washington 4, D.C. and Raphael's to 2004 Clinton Ave. Fresno 3, California. Hurry up and get well fellers, we need more people like you in the folk & square dance field.**********
The Country Dance Society, New York, have moved to new headquarters at 55 Christopher St. NYC. **********
Ted Mauntz, well known folk and contra dancer of New York has moved to Arizona where he is editor of a country newspaper, the job he's always wanted. We spent many a happy hour with Ted at Maine Folk Dance Camp helping him with "The Pioneer Press", and wish him the best of luck with the "Casa Grande Dispatch". Salud!!!
If I lived near Dayton, Ohio, I'd be sure to attend the Pennsylvania Dutch Dinner and Party given by the Miami Valley Folk Dancers and sponsored by the Dayton Bureau of Recreation, for the benefit of the Japanese Folk Dance Leaders' Scholarship Fund, Thursday Feb. 21 in Burkhardt Center. Donation $2.00. All you can eat.*
Ralph Page will call for the monthly square dance of the Country Dance Society in New York on Saturday the 30th of March. **********
Sorry to learn that Lloyd Frazee has suspended publication of his newsy monthly square dance magazine

"Round the "Square". Also it is with regret that we are announcing the stopping of publication of "The Willamette Valley Caller" an Oregon dance magazine. ******* The Executive Committee of the International Square Dance Festival, Chicago, announces early the fact that there will be No festival there in 1957. ********** Callers for the Fitchburg, Mass. Quadrille Club for the next few dances are: Feb 23rd, Ralph Page; Mar. 9, Dick Doyle; Mar. 23 Mal Hayden. ********** The Worcester Quadrille Club Announces the callers for the next few parties as follows: Feb. 18, Dud Briggs; Mar. 4, Charlie Baldwin; Mar. 18, Al Ruggero. ******** Callers for the Seacoast Region (N.H.) Square Dance Association parties coming up real soon: Mar 9 Bob Treyz; Apr. 13, Harold Mattson. ********** Better send your name and address plus .50¢ to the Dennison Co. Dept HAI-571, Framingham, Mass. and receive their booklet "Here's An Idea for Spring", it's well worth it if you are even thinking you'd like a party. Is folklore your hobby? Then write to Larson's, 5530-Hollywood 28, California, for their new catalog of folklore containing more than 1000 numbers on the subject. **********

NORTHERN JUNKET

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NEW ENGLAND FOLK FESTIVAL

APRIL 5-7 1957

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